

**DESN 385 Advanced Sound Editing**  
**Assignment: Create the sound track for the short movie "The Chase"**

Sounds needed: bed, environmental, object, action. You could also choose to use a narrator or expressed thoughts of the characters. You may work independently, or work with a partner. (Let your instructor know.)

You are the sound designer for this movie. And to some extent, you are the director. Watch the movie and develop a plausible or at least entertaining story line. There is no dialog in this feature, other than one person seen talking on a phone, so much of the story telling may be nondiegetic.

Incorporate a title at the beginning, and credits at the end.

If you wish, you can re-cut the movie and rearrange the scenes.

Music should be incorporated to help establish mood, emotion, and to enhance communication. • Music should be heard before the first scene begins, and at the end, under the credits.

- Incorporate an effective leitmotif for Stu Steiner. Your instructor can help with this.
- Bonus points awarded for creating your own music if it is effective.

Environmental sounds are needed: Baldy's and Upper Pub. This should be easy to get with one or two omni mics. One or two students can do this and we can share the resulting sound files. (Also, outdoor environmental sounds are needed later in the film. Generic options should work for those.)

Software: iMovie or video editor of your choice. We will introduce iMovie in class for this project. Later in the course we will introduce Final Cut Pro.

**Grading Criteria**

All of the required elements are present and clearly presented: bed, environmental, object, and action sounds, music, leitmotif music, titles and credits.

All sound elements feature smooth transitions, matching levels and frequency balance, lack of distracting sounds, and a typical overall film EQ curve. Key sounds , important to understanding the story, should be easy to notice.

A story should be told, one with some sort of conclusion.

A completed sound map will be turned in. This is an important guide for your instructor (And of course you if you use it to full advantage!)

Along with the sound map, include a brief written explanation of your best design choices, including any music or sounds you have created for this project.

Turn in a Quicktime Movie with stereo sound.

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**Reading Questions Sound Design Ch 6 Part 1, pp 155 -171**

What do *sound designers* do?

What is *masking*?

What is *cancellation*?

What does sound do for a narrative?

Explain "*defeated expectation*" as applied to a sound track.

What are *acousmatic* sounds?

What is *diegetic* sound?

What is an example of *active diegetic off-screen* sound?

What is an example of *passive diegetic off-screen* sound?

What is an example of *non - diegetic* sound?

What is an *on-track* sound?

What is an *off-track* sound?

What is an example of *false synchronization*?

What is synchronization as applied to *game* design?

What tools give the impression of space as in a large or small room?

*Which* of these three characteristics supply the best evidence of room size: *dry out*, *reverb out*, *early out*?

How many primary sounds can be heard and understood *at the same time* (not counting ambient sounds)?

What does soft, tranquil or loud beat-centered music do to a listener's body processes?

What does the author think is the most sensitive part of the *range* of human hearing?

What are several ways you can you make a sound *stand out* above background sounds or other foreground sounds?

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### Sound Design Ch 6 Part 2, pp 171-> On

What is a "working concept"?

What are the general steps in the pre-production phase of a project?

What are the general steps in the production phase?

Discuss the importance of separating the general frequency bands in the final mix.

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### From Class Discussions

Which generally has a wider dB range from quietest to loudest part, a CD music file or a soundtrack film score?

*What are the general EQ characteristics of a movie sound track?*

What does the term "leitmotif" mean? And give an example.

What are two things you would change in a dialog track to make it seem the speaker was very close?

If two tracks are competing with each other, as for instance a piano track and a rhythm guitar track playing the same chords at the same time, what are four ways you can include them in the mix while getting rid of the competition?

Say you are going to use an EQ to adjust the sound of a track. How do you do it so that you cause the least change to the timber (relationship of harmonics) of the instrument or voice?

What are "dubbing" and "automatic dialog replacement"?

How might you use sound to create an "intellectual connection" between a *character* and the *place or location* of the scene?